

The spatial adventure of Anne-Marie Durou

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In a synthetic article, in 1936, "Crisis of the object", André Breton writes : "...for example, in 1924, I proposed the making and the putting into circulation of dreamed objects. (...) But, beyond the creation of such objects, my aim was nothing else but the objectivation of the activity of dreaming, its coming true." In the same way, with a direct link with the mentioned text, one will pay attention to the "mathematical objects" photographed by Man Ray at l'Institut Poincaré between 1934 and 1936, thus becoming examples of concrete forms making algebraic functions become concrete. Such could be a first approach of the works on display, so true it is that, for many of us, we have a double perception of them. As if, at the same time, they bore marks of a very recent arrival, they are to some extent "newly born" and because what we foresee of their genesis still belongs to an interstitial dimension, as if "slid" behind this reality, , though their materiality (graphic process, choice of the material and their setting in a given space) should be nothing but secondary, a simple elaborated translation.

Here, one can appeal to the notion of topology, seen from a point of view of changes of shapes, at the risk of only looking for mental operations of procreation in the work of Anne-Marie Durou. It would be at the expense of forgetting the "appositions" made of materials and the relations with the materials chosen for their perennality, resistance and texture. One would add a semi-abstract, semi-sensitive topology dealing with the effects of compactness, or unfolding, transfer, as in the series "Memento Mori". And yet, one couldn't put aside the idea that these forms come from the organic, biological and physiological world and that they also have their organs : antenna, captors getting and giving energy as in " Vita Nova".

The public work "Rementa" combines several dimensions as already mentioned. One could feel Here, we are interested by the allegorical relation it has with its setting in space. One could feel in its presence a musical effect, a light and lasting bourdon being nearly harmonious but possibly insistence which awakes and brings back to memory. The work seems "to stand to reason", and yet consists, too, in a perceptible captor of "what's on air", an indicator of collective and political fluctuations around the brought back to memory notions : "Equity, Law, Freedom". The panels on the ground floor can be seen as preparatory drafts and their speculative atmosphere and at the same time the pleasure of translation which goes through the work of Anne-Marie Durou. What has been drawn can become a silvery sculpted work, an "insert" can appear in a drawing evoking the three dimensions. But, what makes this work so enjoyable and at times psychedelic, it's its paradox of oneiric coherence, where the relations between the introduced elements- the artist's vocabulary, float an open, luminous obviousness, counterbalanced, if one may say so, by an elaboration and a very dense and concentrated plastic gesture.